I did never know so full a voice issue from so empty a heart: but the saying is true,—The empty vessel makes the greatest sound. Bardolph, and Nym, had ten times more valour than this roaring devil F the old play [9], that every one may pare his nails with a wooden dagger; and they are both hanged: and so would this be, if he durst steal any thing

9 —this roaring devil i' the old play.] In modern puppet-shows, which seem to be copied from the old farces, *Punch* sometimes fights the devil, and always overcomes him. I suppose the *vice* of the old farce, to whom *Punch* succeeds, used to fight the devil with a wooden dagger. JOHNSON.

In the old moralities the devil was always attacked by the *Vice*, who belaboured him with his lath, and sent him roaring off the stage. So, in Twelfth-Night:

"In a trice
I like to the old *vice*,—
Who, with *dagger of lath*,
In his rage and his wrath,
Cries ah! ha! to the *devil*."

And in the old Taming of a Shrew, one of the players says, "my lord, we must have—a little vinegar to make our *devil roar*"—

The reason of the Vice's endeavouring to entertain the audience, by attempting to pare the devil's nails, has been already assigned in a note on Twelfth-Night, vol. xi. p. 479, n. 1. MALONE.

See also a note on King Richard III. Act III. Sc. I. and Mr. Upton's Dissertation at the end of the same play. MAX-ONE.

The devil, in the old mysteries, is as turbulent and vain-glorious as Pistol. So, in one of the Coventry Whitsun Plays, preserved in the British Museum. *Vespasian*" D. VIU. p. 136:

" I am your lord Lucifer that out of helle cam,
" Prince of this world, and gret duke of helle;
" Wherfore my name is clepyd ser Satan,
" Whech apervth among you a mater to spelle."

And perhaps the character was always performed in the most clamorous manner.

In the ancient tragedy, or rather morality, called All for Money, by T. Lupton, 1578, Sin says:

" I knew I would make him soon change his note.
" I will make him sing the Black Sanctus, I hold him a groat. [Here *Satan shall cry and roar*"

Again, a little after:

*' Here he *roareth and crieth*"

See Taming of the Shrew, vol. v. p. 370,

STEEVENS.